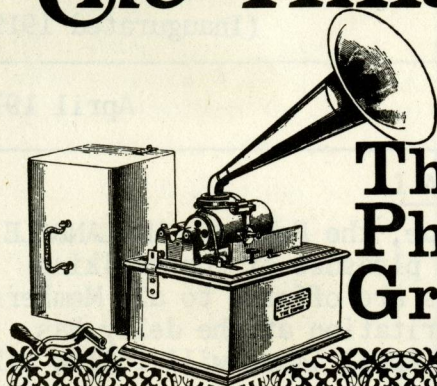




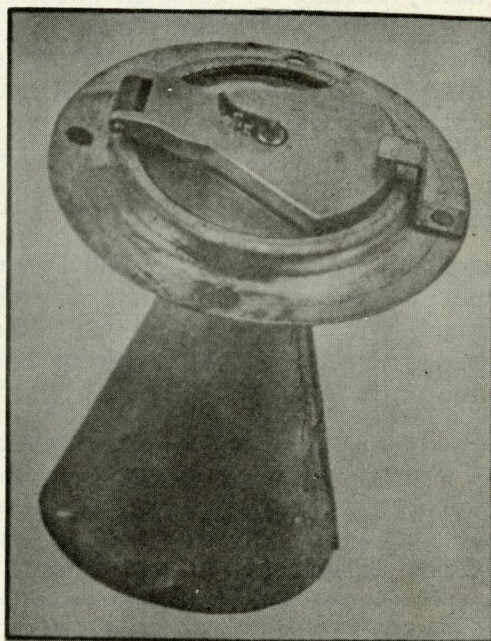
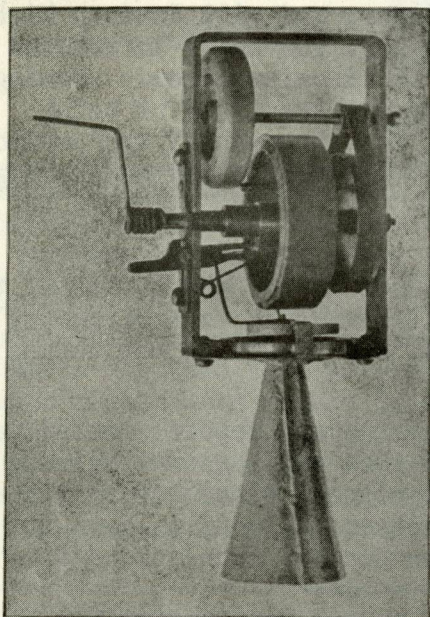
The Hillandale News



The official journal of the
**The City of London
Phonograph and
Gramophone Society**
inaugurated 1919

No. 60

APRIL 1971.



THE EDISON TALKING DOLL MECHANISM

The Edison Phonograph Toy Company was formed towards the end of 1887, and production ceased in 1890.

The Official Journal of

THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY

(Inaugurated 1919)

No 60

April 1971

E D I T O R I A L

At the time of compiling this April issue, the February HILLANDALE NEWS is still awaiting dispatch and the pleasure of the striking postal workers in Britain, and apologies are offered to all Members for the delay. May we hope that any irritation at the delay has been tempered with the thought that the April issue will follow all the sooner!

An early return to work in Postal circles would be welcomed, but any settlement is bound to be inflationary and will lead to higher costs of running this and other societies. The newly-introduced decimal system in the United Kingdom is likewise already showing itself to be inflationary, and most people are tired of being instructed, talked at and talked down to, through all the public and advertising media, and this topic will surely become the Big Yawn of the Year.

A page of photographs in the February issue failed to come out properly, and apologies are due to Rodger Thorne who furnished the original pictures with his article. Time and the lack of postal services precluded their being re-run, but this will not happen again.

The recent and expected Californian earthquake reports remind us that a number of our Members, some of them our personal friends, live in this area, and it is to be hoped most sincerely that they, their families, homes, and not least their collections have not suffered in any way "in the hour when Earth's foundations fled".

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SPECIAL LONDON MEETING, Sat. May 1st. - Read CHAIRMAN'S CHAT below

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CHAIRMAN'S CHAT

by LEN WATTS

1971 has got off to a good start, and we have had two well-attended meetings. It would seem that the change (turn to p.227)

For more than a third of a century, the Victor black-label 16000 series, which ran far into the 27000's, was the principal series of issue for America's leading record company. Under its banner passed all manner of topical hits, jazz classics and ethnic issues of various nationalities. It would be interesting to take a look at the 16000's, both for their widely varied recorded content, and for their reflection on the growth of Victor, America's most conspicuously successful company during the first half of this century.

The issues beginning with the number 16000 were, of course, Victor's first series of double-sided ten inch popular records. Begun most reluctantly in 1908 as an answer to Columbia's new "Double-Disc" 'A' series, the 16000's were not intended to replace Victor's established single-sided discs. But they caught on quickly, and even the earliest of them are found commonly today.

One hundred records share the honour of "first issue". Numbers 16000-16099 were released simultaneously via the FIRST DOUBLE-FACE LIST on October 20th, 1908. This list also introduced Victor's first 12in double-sided records, numbered in the 35000's. No.16000, "Strains from Sterns, Medley" and "Centennial March", by Arthur Pryor's Band, stayed in the catalogue only a little over five years, but 16001, Pryor's deathless "Teddy Bears' Picnic" (backed with "Happy Days March"), remained available until 1927. Longevity, in fact, was the rule; more than half of those first hundred discs of 1908 were still in current issues as the 1920's dawned.

More than 500 of the first thousand numbers in the series slipped into the Victor catalogue more or less surreptitiously, never being announced in the regular monthly supplements distributed to customers. Instead they were listed in special DOUBLE-FACE LISTS, seven of which were issued between 1908 and 1911 (try to find them today!) About 400 of the 500 were couplings of the old single-sided discs, which may explain Victor's reluctance to clutter its supplements with this flood of old favourites. They had already been announced, in single-sided form. /over

SPECIAL SATURDAY LONDON MEETING - SATURDAY MAY 1st at 5.30 pm

"WHITE SWAN", TUDOR STREET, E.C.4.

These were the seven Double-faced Lists:

	Dated	Approx. No of Issues	Approx. Range (not inclusive)
First D.F.L.	Nov.'08	100	16000 - 16099
Second "	Feb.'09	79	16100 - 16200
Third "	May.'09	85	16112 - 16319
Fourth "	Oct.'09	45	16380 - 16424
Fifth "	Aug.'10	40	16221 - 16254
			16512 - 16555
Sixth "	Nov.'10	120	16565 - 16824
Seventh "	Oct.'11	46	16914 - 16960

Although Victor did not issue its records in strict numerical sequence as Edison did, it stuck fairly close to consecutive issue. There was apparently a rule against going back to pick up old numbers which had been bypassed, so few numbers were issued more than two or three months out of sequence. There are of course exceptions. The most drastic slip was an obscure coupling of English war numbers, "Goose Step" and "When we've wound up the Watch on the Rhine" by Murray Johnson. This came out as No. 17743 in June 1918, which was nearly three years after that number should have been issued, sequentially. Record historian Jim Walsh points out that this disc had been intended for May 1915 issue, and was even listed on the dealers' order blank for that month. However it was withdrawn at the last minute in the United States (though not in Canada). apparently to avoid offending anyone in those first, nervously neutral days of "Europe's War". The full title of "Goose Step", it seems was "When the Kaiser does the Goose Step".

Nonetheless, with fine commercial logic, Victor went ahead with the issue of four German marches in May 1915, including one called "Fidelity to Kaiser and Empire". As for No. 17743, its three-year delay in issue was fatal. Such titles had little appeal for post-war buyers, and the record was dropped from the catalogue in January 1923.

In all, of the 6500 records in the series issued by the end of 1930, I have found only this one that appeared three years out of sequence, one that was two years late, and a dozen that were held up for approximately one year. + The rest came out in order or within a few months of it.

+ No 16902 "Lovely Night"/"More and More" by the Orpheus Quartet was held up for two years, finally being issued in

The quality of new Victor records brought forth each year had a strange inverse relationship to sales. Industry-wide record production skyrocketed from 27 million in 1914 to 107 million in 1919 and 105 million in 1921 (U.S. Census figures), and Victor had the lion's share of this market. Yet the number of new Victor 16000- series issued dropped from 200 to 300 per year before the War to a measly 78 in 1920. Towards the end of that year the monthly supplements were thin indeed, sometimes listing no more than four 10-inch popular records, and perhaps one lonely 12-inch for a voracious public. No wonder these records sold in fabulous quantities. It is highly likely that some of them were million sellers, although the Victor files do not contain reliable figures to prove this. Of the discs of this period, only "Whispering" by Paul Whiteman's Orchestra (18690, released Nov. 1920) is acknowledged by Victor to have sold a million copies. But how about "Tell Me" by Jos. C. Smith's Orchestra (18594, Sept 1919), "Dardanella" by Selvin's Novelty Orchestra Orchestra 18633, Feb. 1920), "Swanee" by the All Star Trio (18651, April 1920), "Oh By Jingo!" / "Profiteering Blues", by Margaret Young and Billy Murray, respectively (18666, June 1920), and "Margie" by the Original Dixieland Jass Band (18717, Feb. 1921)? There are plenty of other titles which turn up constantly today, as well.

As the 1920's progressed, sales thinned out, but Victor's new release lists became fatter and fatter. During late 1923 and early 1924, supplements were issued weekly instead of monthly, in order to work off a backlog of unreleased discs. By 1927-1928 about 700 per year were being dumped on the public, including newly-begun special series and regional issues. In part this may have been an effort to build up an "Electrical Catalogue", in part a frantic attempt to try anything in face of falling sales. Many of these issues were deleted as soon as they were released. Not until sales were brought to a virtual standstill by the Depression did the pace of issues begin to slow down somewhat.

A look at the year-span of each thousand issues illustrates this uneven pace. It may also serve as a handy reference for the col- Nov., 1913. The following were held back for approximately one year apiece: 16221, 16254, 17180, 17442, 17692, 17693, 17776, 17806, 17844, 17961, 18094 and 19107. No 19107 "Lads of the Kilt" / "Ross's Farewell to the Black Watch", by Ken MacKenzie, may not have been released at all, since it does not appear in the catalogues. The Victor files say that it was released in 1925, however. Another number, 19764, appears to have been held up for a year in the U.S. though exported on schedule in 1925.

lector seeking to date, very roughly, the records in his own collection.

	<u>Issued</u>	<u>Approx. span.</u>
16000's	1908 - 1911	3 years
17000's	1912 - 1916	4 years
18000's	1916 - 1923	7 years
19000's	1923 - 1926	3 years
20000's	1926 - 1927	1 year
21000's	1928 - 1929	1 year
22000's	1929 - 1932	3 years
24000's	1932 - 1935	3 years
25000's	1935 - 1938	3 years
26000's	1938 - 1940	2 years
27000's	1940 - 1942	2 years

(Note: The 23000'- and certain blocks in the 24000's to 27000's were reserved. These will be discussed.)

Victor was never hasty about cutting out popular records, at least in the acoustical days, preferring to maintain a nice thick catalogue from which customers could order their favourites, new or old. Quite a few German records were cut out during World War One, however, and substantial cut-outs of earlier recordings, to make way for newer issues, did occur in Jan. 1920 and Jan 1923. But by far the biggest cut back came in 1926-1927, when virtually the entire remaining acoustical inventory, so laboriously built up over the preceding generation, was abruptly deleted, made obsolete overnight by the new electrical recording techniques. Victor's proud annual catalogue shrunk as if on a Stillman diet, from almost three-quarters of an inch thick in 1925 to a wispy quarter-inch in 1926.

How fast new trends take hold! Few popular acoustics survived those mass deletions of the late 1920's. If the titles were not dropped altogether, they were electrically re-recorded, often by new artists, and given new catalogue numbers in the 20000's.

Three rather unusual discs from the teens did survive the slaughter and subsequent cut-outs of the early 1930's, to outlive all their contemporaries. Each could be had from your local dealer in an original acoustic recording, and under its original number until 1940, a very long run indeed. They were:

17611	White Dog Song & Grass Dance	<u>Issued</u>	<u>Cut</u>
	Medicine Song.	Sept. '14	1940
	Both by the Glacier Park Indians.		

17735	"Songs and Calls of our Native Birds"	<u>Issued</u>	<u>Cut</u>
	Chas. Gorst, Naturalist & Bird Lover	July '15	1940
18193	Geese in the Bog/Stack of Barley		
	John J. Kimmel, Accordion	Jan '17	1940

On the opposite end of the scale from these super long runs were a few numbers that were never issued at all. Large chunks of the 23000's never saw the light of a sales-counter; however this thousand numbers, as will be seen, was not really part of the main popular series, and was simply discontinued before it had filled up. Other gaps occurring during the 1930's were numbers allocated to South American countries and China. These account for some 600 numbers which U.S. and U.K. collectors are not likely to find.

24900 - 24999	South America
25900 - 25999	Argentina
26800 - 27199	Brazil and "Argentine Plant", plus a few Chinese

The rest of the "missing persons", which are sure to bedevil any collector foolish enough to want one of everything, are scattered over a third of a century. Of the 6500 numbers covered by 1930, probably not more than 150, about two out of a hundred failed to reach the sales counters. In nearly all of those cases, matrices were reassigned to some other number. Thus you'll never come across a copy of No.16230, which was supposed to have been a rather incongruous coupling of addresses by Wm. Howard Taft - "Our Foreign Dependencies" and "Irish Humor"! Nor will you find 16579, which had the unique distinction of striking out three times, as far as U.S. buyers were concerned. First it was bypassed in the normal sequence of issues, in 1910. Then in 1913 it was supposed to become the vehicle for "Aloha Oe" and "Hawaii Pono" by Pryor's Band, but this found its way into the foreign 65000 series instead. Still later in 1916, No.16579 was picked up for a Canadian coupling by Lewis J. Howell, "The Laddie in Khaki" and "Somewhere in France", which, according to the files, was 'made for Berliner' Why Victor should assign a domestic catalogue number to the Canadian Berliner Company is something of a mystery (this happened on a few other occasions as well).

Even excluding these non-issues, the 16000's were not very pure 'pop'. One or two hundred of the couplings between 16000 and 17000 were foreign language issues, since there was no separate double-face series for them at the time. A large number of these, especially in the 16600's and 167000's were Bohemian, which may seem

odd in view of the rather miniscule Bohemian (or Czech) colony in the U.S. On the other hand, the many Hebrew recordings, mostly by Cantor Meisels or Solomon Small, are not surprising in view of the substantial number of Jewish Americans. Victor, in fact, did not slight anyone. During the acoustical period, it issued discs for virtually every significant linguistic or cultural group in the world from the Finns to the Latin Americans. Every continent seems to have been represented, with the possible exception of Africa and Antarctica.

In later years foreign issues disappeared from the series, but in the mid-1920's some new elements were added which reflected rather basic changes in what Victor - and America - regarded as 'popular music'. As early as 1923 there were Blues Specials releases; in 1924 Old-Time Fiddler's Specials, and in 1925 Southern (i.e. Country) Specials. This is not to say that these kinds of music had not appeared before, only that they were being identified for the first time by Victor. The first group of specials, in July 1923, were solos by a klatch of female blues singers, none of whom were to enjoy very extensive associations with Victor - Edna Hines, Lizzie Miles, Rosa Henderson and Lena Wilson (nos.19083 - 19085). By the late 1920's and early 1930's separate series, notably the 23000's, V-38000's and V-40000's, had been set up to handle these speciality fields.

Victor also experimented with localised issues, beginning in 1924. Did you live in Cleveland ? "Sweet Rose O'Sharon" and "The Waltz of Love" by Henry Burr No.19459, was adjudged to be of such special interest to you that it was designated a September 1924 'Cleveland Special', and was not even mentioned to the rest of the country in the regular supplements (it slipped into the next general catalogue, however). Similar local releases followed for such diverse locales as Milwaukee, Harrisburg, New Orleans, New Haven and where-have-you. A substantial number were special for the West Coast. Others must have had a small sale indeed, being for such restricted clientele as the Iowa Legion, the Mask and Wig Club and even my own alma mater, little Dartmouth College. Yet nearly all turned up in the general catalogue.

The 16000 series continued on through the 1930's, the number of issues per year only slightly abated. However those Depression years popular issues, numbered in the 24000's, must have had negligible sales, as they are much harder to find today than the first 16000's of 1908. Big band swing and the spread of juke-boxes in the late 1930's brought a strong resurgence in sales,

although many of the biggest selling bands (e.g. Glen Miller, Artie Shaw) were being released on Victor's lower-priced Bluebird label.

The end of the series came during a rather dismal period for the record business, just the opposite of the heady, expansionist days of 1908. In August 1942, in the midst of gathering war shortages, the recording industry was hit with a general recording strike by James C. Petrillo's American Federation of Musicians. The best that Victor could do for the next two years was to issue old recordings from the vaults, because nothing new could be recorded - at least not with union musicians. So when No. 27975 was issued on Sept. 25 th 1942, it was not only last of a very long line, but it was slightly dated as well. It had been recorded in February, before the strike. The last selections (?) "Kashmiri Song" and "Little Thoughts" by Joe Reichman and his Orchestra, two forgettable numbers that didn't last long in the Victor catalogue. Pity that America's largest selling, longest-lived popular record series couldn't have ended one record earlier with one of the most fabulous sellers of the 1940's No. 27974 was "There are such things" and "Daybreak" by Tommy Dorsey Orchestra, vocal by young Frank Sinatra. That would have been a fitting coda to the melody begun by Arthur Pryor in 1908.

There is a postscript. Although Victor's popular issues, what there were of them, switched to the new 20-1500 series and no more 27000's were issued, one more 27000 was pressed. No 27980 was given to "Milkman's Matinee" by Charles Barnet and "Start the Day right" by Johnny Messner, with 500 copies being produced 'special for Bruns. only' in December 1942. If anyone comes up with a copy of that oddity, he has indeed reached the bitter end.

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Members, particularly those in Victor black-label areas, will appreciate the depth of research that has gone into Tim Brooks's article; observations and additional information are invited. Ed.

.....
HERE TODAY - GONE YESTERDAY

A Series by JIM HAYES

No. 2 STERNO 5000

The life-span of this double-sided 78 r.p.m. series ("Playing Time nearly 12 Minutes") was from June 1933 to around February 1935. The catalogue extent was from 5000 to 5026. Manufactured by The British Homophone Company, Ltd., the discs had magenta labels

and cost 1s.6d each from June 1933 to Sept. 1934. 2s.6d each from October 1934 to January 1935, and 1s.6d each in February 1935. They were sold generally.

The object of this series is to provide a 'first word' on the various English 78 r.p.m. disc gramophone record labels that had a catalogue of less than 100 issues. Research is the operative word for the series - comments, additions, corrections, etc., especially from those possessing the actual discs, or supplements and catalogues relating to same, will be welcomed by JIM HAYES, [REDACTED], LIVERPOOL L 21 8 HR. No3 in this series will feature IMPERIAL BROADCAST.

In the following Artist Alphabetical Listing, tune title and catalogue numbers are shown, and matrix numbers were known.

ANDRE ASTAN & HIS ORCH.

Footlight Parade Sel./Moulin Rouge Sel. 5015

REGINALD KING & HIS LIGHT ORCH.

Symphonic Rhapsody Pt. 1 & 2 (Matrices SS 3075/6) 5005

REGINALD KING & HIS ORCH.

Maid of the Mountains Sel. Pt. 1 & 2 5000

Air on the G String 5011

Prelude in C Sharp Minor 5011

Mozart Airs Selection 5018

Tschaikowsky Airs Selection 5018

Rose Marie Selection 5020

Desert Song Selection 5020

Sanderson's Song Selection 5026

Memories of Old Vienna 5026

JOSEPH LEWIS & HIS MILITARY BAND

Chu Chin Chow Sel./ Merrie England Sel. 5024

Masaniello Overture / Pique Dame Overture 5025

JOSEPH LEWIS & ORCHESTRA

Cavalleria Rusticana Sel./ I Pagliacci Sel. 5003

Ballet Egyptien Pt. 1 & 2 5004

Melodious Memories / Looking Backward 5006

Faust Ballet Music / Two Hungarian Dances 5009

Benedictus / A May Day Overture 5016

Poem d'Amour / Caliph of Baghdad 5019

Coppelia Ballet / Sylvia Ballet 5021

William Tell / Sicilian Vespers 5022

MANTOVANI'S CONCERT ORCHESTRA

227

- Airs from Verdi's Operas, Sel./Barber of Seville.Sel. 5001
A Musical Comedy Switch / Waltzland 5002
Bitter Sweet Sel. / Ball at the Savoy Sel. 5007
Gems from Famous Musical Comedies Pt. 1 & 2 5023

MANTOVANI & HIS TIPICA ORCHESTRA

- Gipsy Fiddles / Heartless 5012
Alpine Memories / Mendelssohn Music Sel. 5014
Fantasie Hongoise Pt. 1 & 2 5017

STERNO MILITARY BAND

- Meistersinger Sel. Pt. 1 & 2 5010
Maritana Sel. / Martha Sel. 5013

ROY WILSON & HIS WURLITZER

- Family Favourites / Classica (Matrices X 206/7) 5008

cont. from p.218) back to Tuesday as the meeting night is agreeable to more Members. We are sorry to lose those who can't make the Tuesday, but attendance has proved this to be more popular.

We feel, too, that several Members from further afield may like to come to our London meetings occasionally, and with this in mind our usual venue has been booked for SATURDAY MAY 1st from 5.30pm. Any Members who wish to bring along any unusual machines to demonstrate or records to play, or provide short talks on any particular aspect of their hobby, will be particularly welcome.

I am sure that many of you who read HILLANDALE NEWS will also have read Sydney Carter's and Gerry Annand's listing of Edison records and the latter's listings of the United States Phonograph Company and Everlasting and Indestructible cylinders, and Peter Betz's Edison Concert cylinders. Other colleagues are working on building lists of other makes, and I have been working on compiling Pathé recordings since well before I joined the Society. This was started originally purely out of interest to see where it would lead, and it has now reached a stage where I have masses of information in loose-leaf books, totalling some seven or eight inches in thickness I have concentrated recently on listing English issue centre-start discs, and this is not far short of being complete enough to publish.

I have been helped enormously in this work by Frank Andrews, who is reporter at our London Meetings. He is busy listing

Jumbo records and delving into their history, and it was while he spent hours examining old literature that he unearthed a great deal of my latest Pathé information, and I should like to appeal on his behalf for details of Jumbo records which any Member may have. Below is an article on this research, and I do ask you to read it and respond to it.

Please accept my apologies for the delay in despatching Society publications and spare-parts, but this is due to the British postal strike, which has affected both incoming and outgoing correspondence and parcel-post.

May I wish you all happy listening and good hunting.

.....

RESEARCH ON 'JUMBO' RECORDS

An Appeal by LEN WATTS

As mentioned in my 'Chairman's Chat' above, Member Frank Andrews has helped me very much on my Pathé researches. This help has come to me as a direct result of his own attempts to completely list all Jumbo Records, which first began to be issued in the United Kingdom in 1908, two years after Pathé issued their first disques, and, as with Pathés, continued to be marketed until their demise in the 1914 - 1918 war.

The beginning of this listing was initiated by Ernie Bayly, who, at a London meeting, has asked Frank to transcribe a tape recording of his on which he has read out the contents of a Jumbo catalogue loaned to him for a short period. This done, it soon became apparent that there were more records to be listed. Using the British Museum's Newspaper Library, Frank has been methodically searching the Jumbo catalogue, going through the monthly releases from the first issues, at the same time sending me all the Pathé issues with full details of such discs that were still deficient in my own listings.

The work of the discographer never runs smoothly, as I can testify by the problems that are thrown up by the compilation of the Pathé lists. Difficulties have arisen with the Jumbos and through this article I am hoping to be able to induce Members to assist Frank in his research as a gesture of thanks for his help to me.

Jumbo records came on the British market in Sept. 1908, produced by the makers of Odeon and Fonotipia records, and used Barnett, Samuel & Son, Ltd. as the sole wholesale agents, and who at the same time also took over sole agency for Odeon and Fonotipia

Records from the bankrupt Hunting & Sterling, Ltd. They were 10in. discs selling at 3s. with a catalogue series starting at No.1. Although Fonotipia (London) Ltd. and associated labels were absorbed by Carl Lindström in 1911, Barnett, Samuel continued as sole agents at least until December 1913.

The catalogue series, had, by this time reached 1104. As deletions from the catalogue took place, it would seem that the deleted numbers were used again, prefixed with an 'A'. Later still 'A' deletions got the same treatment, and were prefixed 'B'. These monthly issues no longer appear after 1913-

Frank Andrews tells me that a feature of these first 1100 odd discs in that the labels and waxes carry category/ control numbers in the following series A 20,000; A 21,000; A 22,000; A 23,000; A 25,000; A 27,000; A 28,000 and A 59,000, each series having a different class of recorded material; the last group were all military band recordings designated 'Tripletone', which had allegedly three times as much volume as the others, and were intended for outdoor use.

The problem now confronting Frank is that there are another 400 plus records to be listed. He has details of a few of these discs, and everything points to a change in the circumstances of either the wholesale agency, or the manufacture of these records, because these higher-numbered recordings no longer bear the category/ control numbers aforementioned, but have numbers in the 35,000 and 36,000 ranges and without prefixes.

The only clue he has so far as to what happened in 1914, is in an advertisement of 'Hogg & Anderson' of Bristol, where they claim in 1916 to be the sole agents for Jumbo Records.

If any member has any supplements or catalogues dealing with Jumbo Records, would he kindly get in touch with Frank Andrews, or if he has any Jumbo Records, the number and titles only please to Frank Andrews' address at [REDACTED], Neasden, London, NW.10.

Jumbo is an important label, in that often the masters were used by such other labels as Coliseum, Scala, Venus, Valkyrie, Regal, etcetera. This is a project of fundamental importance, in which members can take some small part.

.....
Details are required particularly of the following Jumbo nos:-
239/241, 359/367, 371/376, 401, 425/428, 433/434, 437/438, 510, 535/537,
566/568, 595, 612, 631, 679/688, 707/719, 721/722, 735, 739/740, 754/757,
776, 781/785, 800/801.

CLARIONby ROGER S. THORNE

Most British cylinder enthusiasts are familiar with the Clarion record, which came on the market in 1905. How many collectors have come across the Clarion Company's disc record?

The other day I came across my first examples. There were two of them, both with blue, yellow, red and gold labels, very similar to the labels on the earlier type Clarion cylinders, which are stated as made by the Premier Manufacturing Company. These discs just state 'Made in England', but I assume they were made during the early years, and not after 1910 when the Company was reorganized.

At a glance the two discs look the same, but on closer inspection, one is needle-cut (a very shallow-grooved cold pressing) and the other is vertical-cut with edge start, and plays well with a Pathé reproducer.

Clarion was by far the longest surviving cylinder manufacturer. The Editor of the TALKING MACHINE NEWS, Ogilvie Mitchell, in his book "Talking Machines" (Pitmans 1923) tells us that 'in the whole of the three kingdoms, there is but one small factory turning out cylinders, that of the Clarion Company at Wandsworth'. I wonder how long they continued to make them, and whether they were recorded cylinders or just blanks for home recording? Above all, however, I wonder when they finished making disc records, and I would be grateful for any further information about the Clarion Company, and details of disc records.

The two I have are:

- 1024 It serves you right (needle-cut, matrix 56 A 1)
I know where to find 'em (needle-cut, matrix 55 A 1)
(comic songs by Charles Denton)
- 163 Before the Doctor (vertical-cut, matrix X 124)
At the Tribunal (vertical-cut, matrix X 123)
(descriptive sketches by Harry Bluff and Billy Whitlock)

.....
Correspondence is certainly invited on the article above. The Clarion Company's factory was at Point Pleasant, Wandsworth, an industrial area still to be seen from the Waterloo-Putney railway, east of Putney Station. The area has been much rebuilt.

.....
REMEMBER! SPECIAL SATURDAY MEETING ON MAY 1st from 5.30 p.m.
at "WHITE SWAN" TUDOR STREET. LONDON. E.C.4.
- OUT-OF-TOWN MEMBERS ARE PARTICULARLY INVITED -

BRIEF BIOGRAPHIESDistilled by GERRY ANNAND

Reinald Werrenrath (Baritone) Born in Brooklyn Aug. 7th, 1883, and died in New York Sept. 12th., 1953. His first lessons were with his father, who had been an oratorio tenor. He then studied with various American teachers, making his debut in 1907 at the Worcester Festival. Sang one season at the Metropolitan, making his first appearance on Feb. 19th., 1919 as Silvio in "I Pagliacci". He also sang Escamillo in "Carmen", and Valentine in "Faust" at that time. Apart from that, most of his career was taken up with recitals and concert work.

Emilio de Gorgorza (baritone) Born Brooklyn 1874. One of the most artistic of the baritones of the late 19th and early 20th centuries. He was renowned for his renderings of songs in most languages, especially those of the South American continent, a particular favourite of his being Yradier's 'La Paloma'. An extremely prolific recording artist, he also made a few records with his wife, Emma Eames. In the course of his career, he used many pseudonyms, and for his Edison cylinder recordings he sang as Carlos Francisco.

Giovanni Zenatello (tenor) Born Verona February 22nd., 1876, and died in New York February 11th 1949. He appeared as Canio in "I Pagliacci" in 1901, but had already made his debut as a baritone in the same opera as Silvio, in 1892. Zenatello created the role of Pinkerton in "Madam Butterfly" at La Scala on February 17th., 1904. Sang at Covent Garden for many seasons from 1905. American debut at the Manhattan Opera on November 4th., 1907. He sang there in 1907-9 and from 1909-14 with the Boston Opera Company, and in 1912-13 with the Chicago Opera. He married Maria Gay, the contralto in 1913.

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ADDITIONS TO THE GEORGE BAKER PATHE DISCOGRAPHYby LEN WATTS

Discovery of six more George Baker Pathé Discs has recently been made, and members wishing to complete the discography in HILLDALE NEWS No. 48 are invited to insert these details in the appropriate places. All these are on 24cm. diameter, and issued in 1911.

As George Baker, both with Ida Hamilton and Jack Charman

- 8455 (79412 Return of the Prodigal on Christmas Eve (King)
 (77415 An Irish Christmas Party (King) (December)

The following as Arthur George

- 8302 (My Moon (Pelissier) (January)
 (The Harvest Dance
 8344 (Your Eyes have told me so (March)
 (I'm coming back to Erin and to you
 8348 ('Quaker Girl' - Come to the Ball (March)
 ('Quaker Girl' - Just as Father used to - Jack Charman
 8387 (When our good King George is crowned (Clarke) (June)
 (The Islander (Elton)
 8438 (In the Garden of my Heart (Ball) (October)
 (You are the Ideal of my Dreams (Ingraham)

.....
 LONDON MEMBERS ARE HOLDING A SPECIAL MEETING ON MAY 1st.
 at 5.30pm at "WHITE SWAN" TUDOR STREET., E.C.4., and invite as many
 MEMBERS OUTSIDE LONDON as possible. ITEMS OF INTEREST and SHORT
 TALKS WITH RECORDS are particularly invited.

.....
ELDRIDGE REEVES JOHNSON (1867 - 1945) Inventor and Philantropist.

Eldridge Reeves Johnson, who started as a machinist apprentice at the age of sixteen, founded the Victor Talking Machine Company in 1901, and was President from then until he sold out in 1927 for £6,000,000 receiving a personal fortune of about £4,600,000 in the deal. His was a success story in the grand manner, but the infant phonograph and talking machine industry was to make its quota of millionaires, and Fred Gaisberg recalled that there were about thirty others made in that industry alone.

These fruits of Johnson's endeavour and achievement were shared by an incredibly long list of American organisations and institutions representing all types of community and cultural interests.

He devoted his fortune to building churches, public buildings, several community houses for the needy, and to Pennsylvania and other universities; he even commissioned a copy of his London Peter Pan statue from Sir George Frampton, and this stands in front of the Cooper Library, another Johnson gift, in Johnson Square, Camden, New Jersey.

However this is starting at the end of the story; in 1913 Johnson wrote the story of his own career to that time, and this follows this introduction. The Society is indebted to Mrs. Mary Molek, Curator of the Eldridge Reeves Johnson Memorial Collection at Dover, Delaware, for graciously allowing us to print Johnson's words in full, and also for use of the accompanying photographs.

Nevertheless in his account of his career, Johnson does not dwell in detail on the mechanical improvements the gramophone owes to him, and it would be proper to mention some of these, firstly by listing the numbers of patents he was awarded.

Until 1927, the following United States Patents were issued:

<u>To E.R.Johnson</u>	<u>No.of Patents</u>
Wire stitching / stapling patents 1893/8	2
Talking machine patents 1898/1921	56
Talking machine patents 1904/10	2
<u>Joint patents with others</u>	
Talking Machines 1899/1917	9
<u>Design Patents</u>	
To E.R.Johnson, cabinets	6
With another, cabinet	1

Of interest principally to gramophone students are the 56 patents for gramophones, covering spring motors, governors, brake, turntable, records, sound recording and reproducers, sound boxes, cabinet, cutter, recording blanks, horn, tone-arm, tone controller lack of space precludes a fuller breakdown in this issue.

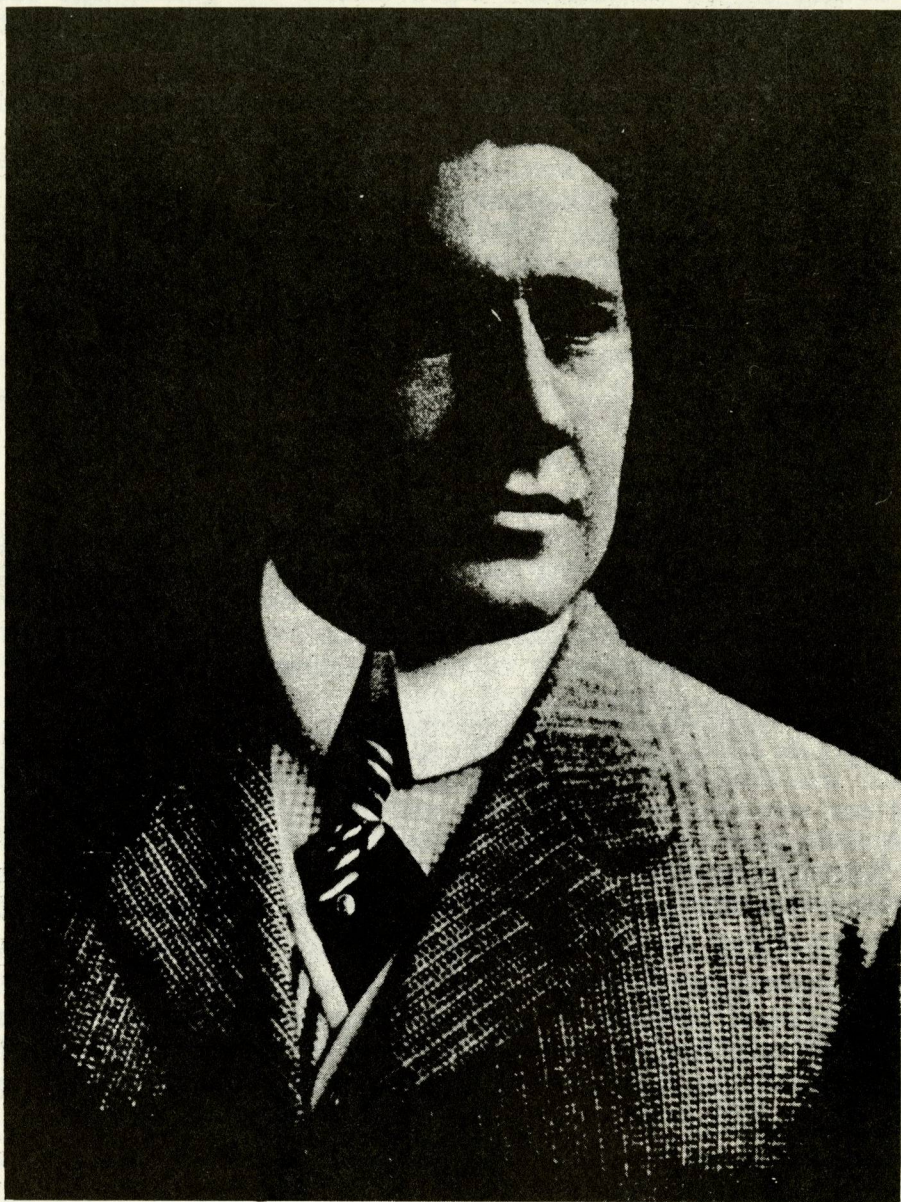
Fred Gainsberg in his autobiography recalls being shown an early gramophone motor by an old man with a flowing beard, but that the motor was unwieldy and impracticable. Johnson could see what the old man was trying to achieve, and duly produced a practical simple mechanism. According to Read and Welch ("Tinfoil to Stereo") by 1898 Johnson declared in the CAMDEN TELEGRAPH that he was putting out 600 gramophones a week and by working his factory 24 hours a day he could achieve 1500 per week.

The Victor Talking Machine Company was formed in October 1901, and soon followed patents for the "Exhibition" Sound Box and tapered tone-arm; the bearing-mounted tapered goose-neck tone-arm became the ultimate in that piece of gramophone hardware, and helped put the Victor and associate companies a long way

Photographs overleaf;

- 1) Eldridge Johnson in 1913, the year he wrote his story.
- 2) Johnson in later life depicted with Alice P.Hargreaves, the original "Alace in Wonderland".

Back Cover: Eldridge Johnson endorsement dated Dec.1924, found for us by B.L.Coleman.



ELDRIDGE R. JOHNSON, 1913



a head of rivals, although tapered tone-arms, as well as most other talking machine fittings were the subject of much costly litigation.

Johnson stated that the manufacture of the Victor and Victrola called for workmanship far beyond that of watch manufacturing and violin making. A talking machine record must "measure out billions of vibrations so small that the eye can detect but few of them, so accurately as to make the true tone of the original."

At Dover, Delaware, where Eldridge Johnson was brought up, stands the Memorial Building, fourth and latest of the Delaware State Museum Group, dedicated on December 14th, 1967 by Mr. E. R. Fenimore Johnson, son of the man whose memory the building honours. In addition to preserving Eldridge Johnson's personal effects and the collections that tell the story of one of America's largest industries, the building serves as a place of research and study of recorded sound.

The E. R. Johnson Memorial Building is open at any time, (except Monday) by appointment to research scholars, and except for Monday is open to the public daily from 11am to 5pm and from 2pm to 5pm on Saturdays.

The brochure of the Memorial Building sums up the character of E. R. Johnson in the following paragraph:

"The accomplishments of Eldridge Reeves Johnson covered many areas. He was an inventor in the mechanical field, he was a persuader of men in human relations, and he was an industrial expert. He stood for the highest in quality and performance in every undertaking. He worked for precision and continuous development in talking machines. In cabinetry he added the quality of beauty in design. In sound recordings he aimed for fidelity. To ensure his public the ultimate in musical experience, he persuaded the best talent of the times to preserve their artistry on records and engaged them as Victor artists. The product, musical recordings, played in fine-sounding Victor Victrolas, was made available to the public within a price range everyone could afford. To this end he developed impressive factory layouts and methods of merchandising; he employed the first extensive mass-advertising ever seen in the United States; he set up a large legal department to interpret laws, legal decisions and patents that could affect the business".

.....

G.L.F.

An Account written by ELDRIDGE REEVES JOHNSON (1867 - 1945)
Founder and President of the VICTOR TALKING MACHINE COMPANY
of his business career until 1913.

In October 1894, I purchased my partner's interest in the firm of Scull and Johnson, Manufacturing Machinists, and changed the name of the firm to my own, Eldridge R. Johnson. This was the actual beginning of the business that is now the Victor Talking Machine Company.

There was very little expense or ceremony involved in the change. The stock of stationery happened to be low, and our entire investment in the matter of advertising had been confined to a few business cards, letterheads, billheads, and a sign over the door. There were no electric letters or gold leaf connected with this sign; it was of the class commonly called shingle. While we set about to raise the standard of our business by calling ourselves Manufacturing Machinists, we had in reality a small machine shop for repairing any and all kinds of machinery.

The business was started by Captain Andrew Scull in 1886 as a career for his son John, a Mechanical Engineer and graduate of Lehigh University. Young Scull was clever and possessed great ability as an engineer. Had he lived, the business started by his father for him would, undoubtedly, have prospered under his management, in which case my career would have been different. Certainly there would have been no Victor Talking Machine Company; of this I am quite sure, for no other combination of circumstances could have caused the Victor Talking Machine Company to have been formed, as will be made apparent to all by the following account of events leading up to its formation.

Young Scull died very suddenly, and in 1888 I took charge of the Scull Machine Shop as foreman and manager. Andrew Scull, who was a sea captain by profession had no particular liking for the repair business. It was his impractical scheme to pay a certain portion of the expenses through the repair work and in the meantime, develop the factory along the regular lines of manufacturing.

Young Scull had left a partially completed invention of an automatic book binder which his father wished me to perfect, and he instructed me to make this my main purpose. I soon discovered the principles of young Scull's invention, and was able to construct a practical machine from the records and experiments which he had left. Feeling that my task was finished, and that there might be broader fields for me in some other location, I

resigned the position as foreman and went on a sort of general scouting expedition through the West. I visited the state of Washington, and lived there about a year, during which time I found plenty of employment at liberal salaries; but I never felt exactly at home or satisfied in the West, and my experience convinced me that the East held far greater opportunities for a young mechanic. Employment was much more easily secured in the West and wages somewhat higher, but the opportunities of rising beyond the ranks of a wage-earner were certainly not so plentiful. The trip was a great education, however, as it lifted me out of mental ruts formed by a long apprenticeship and a narrow circle of acquaintances confined to machinists and people of about the same ideas and experiences as mine. The atmosphere of the West raised my ideals.

In 1891 I drifted back to Philadelphia. Mr. Scull sent for me soon after my arrival. He had been unable to market the book-binding machine, on account of the excessive cost of manufacture. He was greatly disappointed in this, as he had staked a large portion of his capital in the enterprise, and he found himself in a bad financial position, which is the usual luck of those who undertake mechanical experiments. He stated his financial condition to me frankly, and said "If you will again take charge of the machine shop, you may have half of whatever profits you can make it yield" The proposition appealed to me strongly. It was the ambition of my life to be the proprietor of a machine shop, but I did not know what I was up against when I accepted Mr. Scull's apparently liberal proposition. The work was hard, very hard; the profits small, but we divided and I managed to live on my share, even if I could not dress according to the latest fashion. My wardrobe did not contain a dress suit, and there was plenty of room for someone else's clothes in my trunk. I could have easily have made over three times as much money by working for someone else, but the dignity of proprietorship held me to the purpose. The sacrifices that I made in the early stages of my career for the purpose of being my own boss were more than I would care to be forced to repeat. We had hard times and plenty of them. Captain Scull grew tired and lost confidence. It became apparent to both of us that the little machine shop could not be made to yield sufficient profit to support two, and eventually it became a question of which one of us should leave, so Mr. Scull sold his interests to me, as I, on account of being a practical machinist, had the better chance to succeed. It was a close race with failure even for me - neck and neck for a long time. I did not win by superior speed. It was

a question of endurance. The cares and anxieties of those early days was hard to bear, and even time has not softened the memory of them.

Previous to the dissolution of the partnership, I had designed a new book-binding machine. This was my first invention. It was a good commercial proposition, and we formed a corporation called the New Jersey Wire Stitching Machine Company, to market it. The result of the new company's first efforts to sell the book-binder or wire-stitcher was very discouraging. The firm of Scull and Johnson had contracted with the new corporation to build a quantity of the stitchers. We made a miscalculation in our estimate and lost money on the contract which was the largest proposition we had ever undertaken. This was hard luck, and the firm never recovered from the loss until after the dissolution of the partnership. The single ownership had the effect of somewhat checking the financial drain on the business, so that after a few years of hard work, the business reached a paying basis. The demand for stitchers began to increase and the New Jersey Wire Stitching Machine Company paid a dividend. This was sixteen years ago and the Stitcher Company is still paying a dividend. (Johnson was writing this in 1913, of course - Ed.)

The machinery manufacturing business has changed. All machines are now made in duplicate parts. The small repair shops have grown smaller in size as well as in number. When a machine breaks down today, the owner sends to the factory that made it for a new part, which the maker carries in stock; it is no longer necessary to send to the small machine shop to have the part made. Therefore, many of the little organisations so necessary and useful a few years ago, have gone out of business or changed to some other line. My business was among those that changed, and I took very little money with me in changing, but I did take a wealth of experience which was unquestionably worth all the trouble, hard work and sacrifices that it cost, measured by financial standards.

Being the proprietor and manager of a repair machine shop twenty years ago was well calculated to either break a man's spirit or fit him for better opportunities.

Not a small part of my early business was the manufacture of experimental models for new inventions. Such models are generally made in laboratories of large factories, but in those days independent, poverty-stricken inventors were numerous, and their haunts were invariably the small machine shops. They were

generally impractical and visionary but possessed by the boundless, unreasonable enthusiasm of treasure hunters.

It was interesting work and there was a profit in it if you could collect your bills; but in many cases the machine shop proprietor took a portion of his profit, at least, in experience.

During the model-making days of the business one of the very earliest types of talking machines was brought to the shop for alterations. The little instrument was badly designed. It sounded much like a partially-educated parrot with a sore throat and a cold in the head, but the little wheezy instrument caught my attention and held it fast and hard. I became interested in it as I had never been interested before in anything. It was exactly what I was looking for. It was a great opportunity, and it came to me as it can never come to any other man in the talking machine business again. Other opportunities may come to other people, but that was the great opportunity, and I was ready for it - thanks to a chain of favourable circumstances one link of which, if missing, would have changed this account totally.

The stitcher was a good paying proposition, but its possibilities were limited. Book-binding was an old and well-developed industry, while the talking machine was a new art with a boundless future waiting only to be developed. Contact with so many inventors had inoculated me with their disease and the talking machine fever broke out all over me.

Mr. Berliner had given the world the greatest basic improvements in the talking machine since the day of Mr. Edison's original discovery, and I happened to be the man who happened to be there at the right time to give this great discovery the needed improvements and refinements, and to manufacture it in such forms and designs as to become most popular with the buying public. My years of hard experience in model making and repair work had well qualified me to cope with intricate designs and processes. I immediately undertook a course of experimenting with talking machines and made discovery after discovery until a talking machine of the disc Gramophone type, capable not only of reproducing sound in its own mechanical fashion and in a tone of its own but of reproducing the tone true to the original sound, stood in my laboratory.

The talking machine is destined to play an important part in educational matters eventually; already the Victor Company is breaking the way. My great hope in the beginning was in musical reproduction; so I searched for a process of recording

that would give the true tone. It cost me fifty thousand dollars and two and one-half years of desperately hard work, but the Victor Company's factory is a standing testimonial that justifies the cost.

I manufactured the instruments and put them on the market. The Trade could not get enough of them from the start.

I got into difficulties with the Berliner Company over the complicated question of Berliner Patents. This litigation and dispute led to the formation of the Victor Talking Machine Company so that the Berliner Patents and my own interests (improvements and patents) could be combined in one corporation. It is a bad plan to fight a patent unless you are perfectly sure that you are right.

The Berliner Patent and the litigation arising from possession of it cost the Victor Talking Machine Company over a million dollars, and the patent expired within a few months of it having been finally sustained. The litigation to this purpose has been the greatest in the history of patent litigation in the United States, but the Victor Talking Machine Company feels amply repaid for the large sum expended. The Victor Company was a very small affair when it was first formed in 1901, but it has grown and will continue to grow as long as its products grow better and better. The Victor Company, with its organisation of competent experts, is able to accomplish more in a day now than I was able to accomplish in twelve months, fifteen years ago. Its great object and ambition is to improve its product. Just as soon as a certain improvement is secured, the experts in the organisation are set to the task of making something new that is better than the last improvement. The Victor Company is now in possession of many patents and secret processes, but our greatest secret process is this:

WE SEEK TO IMPROVE EVERYTHING WE DO EVERY DAY

The manufacture of the Victor and Victrola calls for skill and workmanship far beyond that of watch manufacturing and violin making. Watches are constructed to measure time at intermittent intervals, but a talking machine record must revolve evenly, true to pitch and maintain the same percentage of accuracy throughout each degree of its revolutions. It must measure out billions of vibrations so small that the eye can detect but few of them, so accurately as to make the true tone of the original. The construction of the parts that record and reproduce the

sound to a satisfactory volume without destroying its beauty is most difficult and complicated, and calls for an organisation of experts with a greater variety of skill than any other known business.

The matter of advertising and selling calls for unusual methods and is different from any other business in many respects. Victor advertising is excelled in quality by few other enterprises. It is aimed to be artistic in sentiment as well as practical in effect. The Victor selling organisation is the most important and most expensive of the whole establishment. The research and debate devoted to advertising and selling always astonish those who chance to learn to what extent a scientific study of these matters is made.

A legal Department of considerable size is part of the regular organisation. This, however, is purely advisory. There must be a legal analysis made of every new law, legal decision or patent that can possibly affect the business. The actual litigation is always handled by independent attorneys.

The art of manufacturing sound records of a quality sufficiently high to insure commercial success is far more complicated and more difficult than is generally supposed or could possibly be imagined those not in a position to know.

The Victor Company has the greatest and most efficient musical organisation ever established for any purpose whatsoever. None but the most competent can stand the fierce test of a permanent record. A single performance is heard and forgotten, but think how serious would be a mistake made in a record that is heard over and over again by so many. Talking machine records must be technically correct, as well as pleasing, or their educational values become nil and the Victor Company would lose standing to the same extent that a publisher of text books would suffer through the publication of books containing inaccuracies.

The Victor Company depends very largely on its experimental departments for the future of its business. There are several of these departments, each specialised to a particular branch. As a whole, they are intended to entirely cover the field of research from which the future improvements of talking machine manufacturing may be dug. Improvements come hard nowadays. The field is no longer a virgin one. Great chunks of free gold are no longer around to be picked up by lucky hunters. Comparatively speaking, prospecting must now be done with a diamond drill, and

upon the location of a good vein, great shafts must be sunk and an expensive plant built before pay dirt can be taken out. The old fashioned prospector is out of the race. It is now also necessary to dig according to the latest scientific methods, and to keep on digging with the best equipment that money can buy. What the public is eager to purchase today cannot be given to it tomorrow. It will take twenty-five years yet to perfect the talking machine. What the future holds in store can only be imagined by those who are learned in this new art. It will play as important a part in future educational matters as has the printing press in the past.

The future of the Victor Company is now in the hands of its organisations, as the business is too large and complex for any one man to ever fully grasp. Each unit of the organisation is being taught and is trying to do something a little better each day, and this progressive spirit is all concentrated on our product.

HINTS AND TIPS No. 3.

by SYDNEY CARTER

Like all pieces of precision machinery, your Phonographs and Gramophones need regular oiling. A sewing machine oil is recommended by Edison Company - but remember that 'enough is as good as a feast' and over-oiling is foolish.

When fitting a new stylus to your Model C (2 minute) reproducer, remember that if the new stylus protrudes downwards more than the original, the wire link must be lengthened or the stylus will bear too heavily on the record.

It is better to fit a new link, and the wire from a small hand stapler is very suitable.

AT THE "WHITE SWAN" The January Meeting reported by FRANK ANDREWS

The January Meeting was devoted to a programme of opera arias and discs expertly presented by our ex Hon. Treasurer, Gordon Bromly, using equipment belonging to The Recorded Vocal Art Society, of which he is Chairman. This consists of a Leak Point One Stereo Amplifier, a Goldring Lenco motor/turntable fitted with a Decca Deram arm and cartridge, this having a broad radius stylus to play older type discs. The whole apparatus gave excellent results, and was played through the Society's own column speakers.

As any opera-goer would expect, we began with an overture, and

Gordon had chosen Rossini's "Barber of Seville" played by Toscanini and the New York Philharmonic Symphony Orchestra on H.M.V. D 1835, a record, which as Gordon remarked, is still considered to be about the best performance on disc.

For the rest of the programme that followed, our presenter had arranged his recital into different categories with four recordings to illustrate each section, but lack of time caused a few to be omitted.

The first section gave us arias sung in English (1) The Doll Song - "Tales of Hoffman" sung by Isobel Baillie (Col DX 165) (2) The Catalogue Aria - "Don Giovanni" by Peter Dawson, and (3) Yes, let me like a soldier fall, - "Maritana" by Walter Widdop, tenor. (4) Within these sacred walls - "Magic Flute" by Norman Allin, who was recently visited by Member John Hyde.

Section Two was of Collectors' Singers, and this brought us Caruso in the 1911 'Ah! Fuyez douce image' from "Manon", Boninsegna singing 'Madre Pietosa Vergine' from "La Forza del Destino", recorded 1906, Battistini with 'Il mio Lionel' from Flotow's "Marta", recorded 1907, and Bonci's rendering of 'O Paradiso!' from Meyerbeer's "L'Africaine", a Fonotipia recording made in Oct. 1905.

By contrast and as a form of interlude, we next heard Sir Thomas Beecham and the L.P.O. in an orchestral suite from "Carmen", which was followed by another item of French opera, Tetrizzini singing the Waltz Song from Gounod's "Romeo et Juliette", recorded in 1908.

The last section before the interval put the spotlight on Gigli. His first aria was 'Spirito Gentil' from "La Favorita", recorded in 1918, and was one of the first batch of three 12in. discs made for H.M.V. In the next aria, Gigli was joined by de Luca in the 'Solenne in quest'ora' duet, and in the following record, by de Luca, Galli-Curci and Homer in the Quartette from "Rigoletto".

We began the second half of the programme by listening to the "Bartered Bride" Overture, played by the London Symphony Orchestra under Bruno Walter. The spot-light now picked out John McCormack, and we heard three records of Italian opera arias, "Questa O quella" and "Parigi O cara", and 'Tu che a Dio spiegasti', the last from "Lucia di Lammermoor". In the next category came two sopranos, Melba in her 1926 Farewell Performance singing Mimi's Farewell, and Carosio singing 'Mi chiamano Mimi' from "Boheme".

The baritone section had to be pruned to two discs only from the original programmed, Victor Maurel on Odeon PO 18 with Era

la Notte from "Otello", and Stracciari's 'O tanto amor' from "La Favorita" on another Fonotipia record. (92429 of 1909)

Two Due section recordings played were De Lucia and Huguet in 'E il sol dell'anima' from "Rigoletto" (1906) and to finish this interesting and entertaining programme Björling and Merrill sang the "Pearl Fishers" duet.

The enjoyment of the evening's programme was due not only to the excellence of the singing, but to the painstaking preparations that must have gone into it, and to Gordon's clear and strong-voiced introductions and comments about his discs, which he so obviously enjoys to the full in his home.

.....
AT THE "WHITE SWAN" The February Meeting reported by GEORGE FROW

It is always inferred that because the phonograph and cylinder were aimed at the less-prosperous enthusiast, the recorded content is solely on the light side. Whereas this is undoubtedly very true for much of the distance, in his programme on February 9th, our President, Major Gerry Annand showed us that serious music of the classical and more modern times could be found on four-minute Blue Amberols and Indestructible cylinders. In such a programme he was wise in offering his audience the occasional lollipop. The cylinders played were as follows-

- 1) Overture "Black Domino" (Auber) - Garde Republicaine Band.
- 2) Fete Boheme (Massenet) - Garde Republicaine Band.
- 3) Angelus (Massenet) - Albany Concert Band.
- 4) Where'ere you walk (Handel) - Redferne Hollingshead (tenor)
- 5) Concert Suite "Dwellers in the Western World".
 Three movements - Sousa's Band.
- 6) Intermezzo (Johnson) - Stroud Haxton (Violin) F. Kiddle (piano)
- 7) Mazurka in A Minor Op. 67 No 4 (Chopin)
 Mazurka in F Sharp Minor Op 6, No.1 (Chopin)
 Walter Chapman (Piano)
- 8) Ride of the Valkyries - American Symphony Orchestra.
- 9) Rondo No.94 (Dvorak) - Paul Gruppe (cello)
- 10) The Cruiskeen Lawn - "Lily of Killarney" (Balfe) Leola Lucey.
- 11) Venetian Song (Tosti) - Alan Turner (Baritone)
- 12) Rose of the World - "Algeria" (Herbert) Victor Herbert Orch.

- Interval -

- 1&2) Dance of the Hours (Ponchielli) American Symphony Orch.
- 3) Vilanelle (Dell'Acqua) Marie Kaiser (Soprano)
- 4) Largo from "New World" Symphony (Dvorak) American Sym. Orch.
- 5) Allegro from Symphony No.6 (Beethoven) Garde Rep. Band.

- 6) Sing, Smile Slumber (Gounod) - Marie Rappold (soprano)
- 7) Marche aux Flambeaux (Scotson-Clark)-Albert Ketelbey(organ)
- 8) "Scène de Ballet" (Czibulka)-Edison Concert Band woodwind.
- 9) "Le Cid", Ballet Music (Massenet)-Victor Herbert Orchestra
- 10) "Mlle. Modiste", Ballet Music (Herbert)-V. Herbert Orch.
- 11) "La Gioconda", Ballet Music (Ponchielli)-Sodero's Band
- 12) "William Tell" Ballet Music (Rossini)-Edison Concert Band
- 13) Bell Song from "Lakme" (Delibes) -Berthe Lowelly (soprano)
- 14) Washington Post, High School Cadets Marches (Sousa)
Sousa's Band.

The member with an experienced eye will note that quite a lot of Albany Indestructibles have been included, and for us in Great Britain these represent perhaps half per cent of four-minute celluloid cylinders found, the other ninety nine and a half per cent being Blue Amberols.

Gerry Annand has fairly recently published his listings of the Albany Indestructibles, and perhaps such a programme as this will turn our ears towards the study of these cylinders. Although Edison has undoubtedly the edge on recording, very many of the Indestructible cylinders have similar content.

The list of items played in this programme speaks for itself, and we are grateful to Gerry Annand for conducting us up some rarely trodden paths.

The London SUNDAY PICTORIAL of April 28th, 1929 contained the following feature, which is of interest -

GRAMOPHONE MERGER ?

New York Report of Negotiations between Columbia and H.M.V.

NEW YORK, Saturday.

It is understood here that negotiations have been in progress in London for the consolidation of the Columbia Graphophone Company and the H.M.V. Company. A meeting to arrange terms will probably be held in Paris next week. - Central News.

The Columbia Company has a share capital of £2,800,000. It has paid very large dividends and bonuses.

The Gramophone Company (H.M.V.) has a share capital of £1,700,000 and mortgage debentures of £300,000.

R E M E M B E R

SPECIAL SATURDAY MEETING, May 1st.....
"White Swan" Tudor St., E.C.4. 5.30pm.

THE D.G. MATRIX NUMBERING SYSTEM

Some preliminary notes by

BJÖRN ENGLUND

During World War 1, H.M.V. lost control over Deutsche Grammophon and in April 1918 it was taken over by the Polyphon Company. Prior to this, the D.G. Company had used the well-known H.M.V. matrix series. In the 1915-1916 period the '1/m' series was used (The first for 25cm, the second for 30cm recordings.) To avoid confusion with H.M.V., D.G. started five new matrix series, all with an 'a' as the first letter, and all 'paired' like the H.M.V. series. For instance one engineer was given am/an, another ao/ap, and so on. These series started with am/an, as H.M.V. had already used ab/ac as far as ak/al.

However there is a small mystery here. The last 1/m matrix seems to have been cut in 1916, and there is no evidence of any 'a' masters until 1919! Of course production during the war years may have been reduced, but it still seems strange. Here follows a list of recording dates for German '1' series masters, as given in the Scandinavian H.M.V. files.

24-2-1915: 17378 1 - 17384 1 13-8-1915: 18033 1 - 18040 1
 20-4-1915: 17737 1 - 17743 1 Oct. 1915: 18181 1
 23-4-1915: 17762 1 - 17772 1 29-2-1916: 18535 1 - 18540 1
 25-6-1915: 17944 1 - 17948 1 July 1916: 18781 1 - 18783 1

Now, the highest number listed in the Bennett/Wimmer D.G. catalogue is 19255 1, and this would have been recorded in late 1916 or early 1917. The 1919 (?) -1927 suffixes are listed below. It should be noticed that they were used alphabetically, i.e. am/an was used first, while the ax/az series may not have been used until 1923. The first electric recordings, using 'b' suffixes, were made in February 1925, according to Herst Lange, but the D.G. Company continued to make acoustic recordings as late as the autumn of 1927.

25 cm: am, ao, ar, at, ax. 30 cm: an, ap, as, av, az.

The 1925 - 1933 series are as follows:

15 cm: EP, KP, LP, OP, RP (used for children's records, GNOM label)

25 cm: bd, bf, bh, bk, bn, br, bt

30 cm: be, bg, bi, bl, bm, bo, bs, bv.

In 1933 all series were dropped except the bd/be which was continued as GD/GE, bn/bo which became GN/GO, and the br/bs, which became GR/GS. The last recordings in this series were presumably made in 1944. In 1946 a new series was started at 1 KK and con-

tinued into the fifties with various suffixes.

Thanks to the fact that the Danish Polyphon recording ledgers have been preserved, we can date the 1920-1926 records fairly accurately by comparing matrix numbers with those of Danish recordings for which the exact dates are shown. From 1927 onwards all records from the D.G. factory have a "Mechanical Copyright" date in the wax, which at least gives the year of recording.

".....
Bjorn Englund writes that he has several discographies in course of preparation, and is asking for help from members with that of GRETA KELLER. He is asking for details of any Keller discs other than those below, and his address is [REDACTED] SOLNA, Sweden. Your help would be appreciated in this matter.

Ultrapphon (Germany)	Asch/Stinson/Disc (U.S.)
Telefunken (Germany)	Tono (Denmark)
Victor (U.S.)	Filmophone (England)
Brunswick, (U.S., France)	Atlantic (U.S.)
Decca (England, Holland)	Regal Zonophone (England)
D.G./Polydor (Germany)	Electrola (Germany)

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LETTER TO THE EDITOR

[REDACTED]
Cleveland, Ohio, 44106
U.S. 13th Dec. 1970

Dear Mr Frow,

Regarding Peter Betz's article on phonograph horns in the Dec. 1970 HILLDALE NEWS, I have what is probably one of less than a dozen existing "Studio" models of the Kurtzmann Electric Phonograph Company. The machine is largely glass, the only things electric are the turntable motor and the small light-bulb.

The bedplate, turntable and upper sides of the cabinet are all very heavy plate glass, with the "Plate Glass Top (i.e. bedplate) an exclusive patented Kurtzmann Feature". The brochure adds "The important mechanical differences in the Kurtzmann is in the use of the heavy plate-glass for the motor base and turntable. To this heavy plate-glass motor base is attached the quiet running electric motor, tonearm and tone-chamber; all the parts that are essential to perfect reproduction. Glass is a non-conductor of sound. For this reason, what the record retains is given out completely."

A testimonial by B.G.Hubbell, President of the Federal Telephone and Telegraph Company includes "I am inclined to believe that the

secret of your clear and natural tone lies in the fact that your apparatus rests on heavy glass and the tone is relieved of the vibratory side-tones, which under ordinary circumstances would distort the phonographic records.'

If Kurtzmann ever experimented with glass horns, he must have given up. 'The Tone Chamber, or Amplifier, is made of Virgin Spruce scientifically treated, making it moisture-proof against all climates, and its resonance is unequalled.'

My personal opinion of this unequalled resonance - not too impressive. My machine was never out of its crate and is in beautiful condition. The motor is too weak to turn the heavy turntable, the sound is weak and thin, but perhaps a rebuilding of the reproducer by someone other than I might augment the volume somewhat.

With best wishes and continuing success with the excellent magazine.

Sincerely,

(signed) John D. Baldwin.

REPORT OF THE FIRST GENERAL MEETING OF THE LONDON EDISON SOCIETY.

This report has been found by FRANK ANDREWS during his researches, and is extracted from TALKING MACHINE NEWS & JOURNAL OF AMUSEMENTS for June 1919. For about the first two months of existence our Society was known as the LONDON EDISON SOCIETY, and then re-named CITY OF LONDON PHONOGRAPH SOCIETY. Our early records are rather sketchy, and we are pleased to have this account. - Ed.

The first General Meeting of the above Society was held at "The Clachan", Mitre Court, Fleet Street, E.C.4. on May 28th at 7 pm.

With an attendance of up to forty enthusiasts, the Chairman (Mr. Norman Hillyer) proceeded to announce the Rules, as decided upon at the Inaugural Meeting held in April. These Rules were discussed in detail, and the main points adopted were as follows:

That the Society be called THE LONDON EDISON SOCIETY, the Annual Subscription to be 5 shillings, and that Meetings be held on the last Thursday of every month.

The President has not yet been appointed, but Mr. Thomas A. Edison has been invited to honour the Society in this capacity. His reply not having been received, the Vice-Presidency was left open.

The following Officers were elected: CHAIRMAN Mr. Norman F. Hillyer, VICE-CHAIRMAN Mr. J.A. Andrews, TREASURER & SECRETARY Mr. J.W. Crawley, RECORDING SECRETARY Mr. C.R.W. Miles. COMMITTEE MEMBERS - Mr. J. Dalpra Mr. J. de Toro, Mr. A.C. Harwood, Mr. J. Howlett, Mr. W. Rattray, Mr. E.H. Thomas, Mr. W.R. Peacock, Mr. J.E. Humphrey, Mr. C. Pattinson. The last two gentlemen would be WELCOMING STEWARDS.

It was proposed and carried unanimously that Mr. R.P. Wykes of the Northants Society, and Mr. Watts of the London & Provincial Phonograph Company, and Mr. A. Johnson be elected Honorary Members. These gentlemen have kindly given donations to the Society.

Mr. Crawley announced the result of his search for suitable headquarters, and it was decided to hold the June meeting on the last Thursday at 6.30 to conclude at 9.30pm in the Food Reform Restaurant (a vegetarian establishment - Ed.) Farnival Street, Holborn, almost opposite Gamage's Store, where Mr. Miles will demonstrate Wax and Blue Amberol cylinders.

The Rules being agreed on, the following records were demonstrated (Mr. Dalpra operated his FIRESIDE with enclosed top and MUSIC MASTER Cygnet horn lent by Mr. Miles) - 26047, 29015, 3448, 23391, 23065, 1817, 29007, 23344, and 3395. This last record did not meet with much favour due to its weak tone. so the National Military Band Blue Amberol from a wax master was played to good effect; 2363 (a great success); 27056; 23345; 28181.

The proceedings terminated at 10pm by the playing of "God Save the King" with Peter Dawson and the National Military Band.

We were pleased to welcome Lt. Simmons (R.A.F.) from the Manchester Society, who borrowed four of the Royal Purples which are to be demonstrated to the Manchester Society on June 20th.

The enthusiasm shown, and the presence of three members of the TALKING MACHINE NEWS staff augurs well for the future meetings, which will remain almost exclusively cylinder demonstrations.

Further particulars of the Society may be obtained from Mr. J.W. Crawley, [REDACTED], London, N.12.

(signed) C.R.W Miles, Recording Secretary.
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In July 1919 the Society was re-named THE CITY OF LONDON PHONOGRAPH SOCIETY, in deference to the wishes of Mr. T.A. Edison. In October, Mr. Adrian Sykes was elected President of the Society.

TWO EDISON PIONEERS

In recent months, the deaths of two film artists who made their reputations with the Edison Company have been noted.

G.M. "Broncho Billy" Anderson died at 89 earlier this year; he was the first motion picture cowboy, and made his debut in "The Great Train Robbery" in 1903. This was made by the Edison Company and generally acknowledged to be the first narrative film.

Mrs Laura Wolff, formerly Laura Sawyer, a leading lady of the Edison Company, died last September, aged 85.

FUTURE PROGRAMMES

London Meeting at the "White Swan", Tudor Street, City, E.C.4.
at 6.45pm on the Second Tuesday of every month.

Tue. Apl. 13th. Wally Dukes presents a cylinder/disc programme
Tue. May. 11th. George Frow presents a cylinder/disc programme
Tue. June. 8th. Barry Renaud presents a disc programme

SPECIAL SATURDAY MEETING on May 1st at 5.30 onwards
Out-of-London members particularly invited, and short programmes on cylinder or disc would be welcome. Unusual machines or exhibits would add to the interest, and there will be plenty of opportunity for buying, selling and exchanging records. Society spares also available.

Hereford Meeting; the next will be on Saturday Apl. 17th at the "Olde Harpe", Catherine St., Hereford at 7 pm.

OFFICERS AND COMMITTEE 1970-1

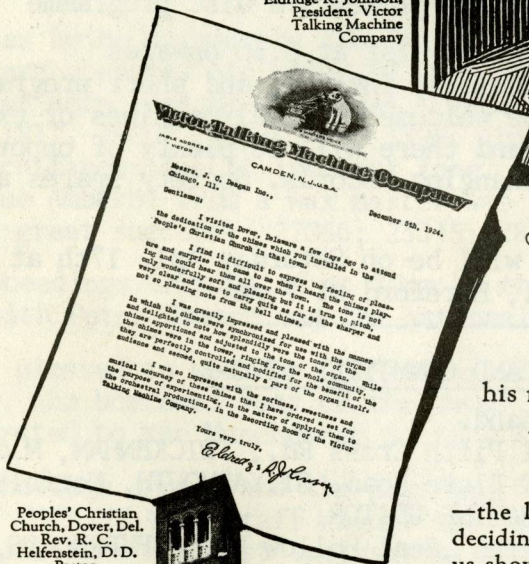
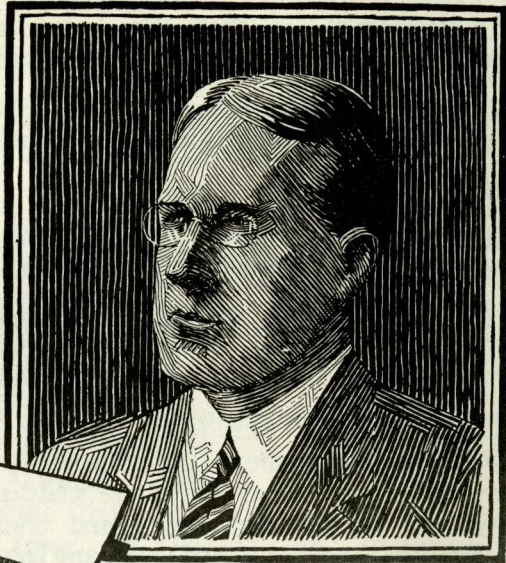
PRESIDENT: Major H. H. Annand.
CHAIRMAN: L. L. Watts, [REDACTED], TWICKENHAM, Middx.
TREASURER: A.D.Besford, [REDACTED], GT.YARMOUTH, Norfolk.
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MEMBERSHIP SECRETARY:
Geo.Woolford, [REDACTED], BROMLEY, Kent BR1 5SO
VICE-CHAIRMAN: G.W.Dukes, [REDACTED], CANTERBURY, Kent.
COMMITTEE: Frank Andrews, Ron Armstrong, Leslie Kaye.

HILLDALE NEWS is published on behalf of CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY by George Frow, to whom all articles and advertisements should be sent. Published on alternate even months.

—and Mr. ELDRIDGE R. JOHNSON adds his endorsement

Deagan Tower Chimes
win the approval
of one who is an
outstanding figure
in the science
of musical tone
production

Eldridge R. Johnson,
President Victor
Talking Machine
Company



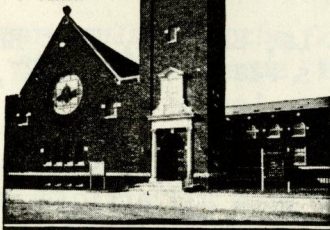
MR. ELDRIDGE R. JOHNSON,
President of the Victor Talking
Machine Company, knows tone
quality as few people are privileged
to know it. The reproduction of
his recent letter gives his opinion of

Deagan Tower Chimes

Played by Organist from Electric Keyboard

—the lasting memorial glorified. Before
deciding on a memorial to a loved one let
us show you how fittingly Deagan Tower
Chimes serve this sacred purpose. Complete
information including beautiful memorial book-
let sent upon request. Standard Sets \$6,000 up.

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